

Dramatic.

The Romeo-Juliet Kiss.

The osculation loving public was, a few years ago, edified by vivid and elaborate descriptions in sensational periodicals of the Olga Nethersole kiss. Miss Nethersole's efforts were given such prominence as to excite that emulation which finds its legitimate outcome in actual example, and she claimed powers of osculation capable of raising a man's soul, if not his hair, to nether heavens of sensuous bliss. The pictorial press broke loose with half tone representations of Mademoiselle in action, with lips more or less suggestive of a steam shovel attacking the side of a hill, and made all manner of fun—ostensibly at her expense; but at her expense only relatively, as he free advertising filled her theatre, and coined money for both manager and actress. Miss Nethersole claimed a patent royal on her performance, but there are no records in the United States patent office substantiating her claim. In fact she did not originate this so-called Nethersole kiss. It was but a revamping of the once celebrated Romeo-Juliet kiss floated by Emma Abbott back in the seventies. In the vernacular of the western range, the fair yet unfair Olga vented the brand on the Abbott steer, and substituted her own brand therefor, "contrary to the statutes herein made and provided." She did deceive a good many people, but not "your Uncle William." He had seen the Simon pure article in its original and saccharine succulency years previous in the New York Academy of Music, when Olga was a prattling child in very short dresses, very long pantalets, as innocent as a bunch of newly mown hay, and wearing an unsophisticated smile that vaudeville experiences had not yet corrupted into that senseless, celluloid stage smirk.

Emma Abbott and Frank Castle were playing Romeo and Juliet at the Academy to large audiences for Emma was nursing her boom just then as an operatic favorite, and in the tricks of the trade she was already an adept. So the redoubtable Emma put up what was subsequently dubbed "The Abbott Kiss," and the amatory passages with which the opera is plentifully sprinkled gave ample rein to osculatory ebullition. To properly describe the Romeo-Juliet kiss would necessitate the use of a large blackboard with an array of formidable looking diagrams, and a series of bass-relief maps would also be of material assistance. However, in the absence of all these, pen descriptive must suffice.

In the pantomime, Romeo gracefully encircles Juliet's waist—if the waist is not too ample, with his left arm in an andante glissando movement. There are occasionally prima donnas of mature years and embarrassing embonpoint whose physical topography make embracing out of the question; and it is discouraging to an ambitious, ardent young Romeo of say of 75 pounds weight to attempt opening the flood gate of glowing love upon a Juliet whose correct avoidupois requires hay scales for registration. "In such cases made and provided" it might be best to triangulate her in sections or townships, and make love to half an acre at a time. But to return to the main proposition. Following the left arm encircling episode, Romeo draws Juliet affectionately to his manly wishbone, and inclines her head lovingly onto his shoulder. However, at this stage of the game it is well not to act impetuously lest Juliet should lose her wig; and furthermore, a Romeo's doublet is of dark cloth, the pressing of Juliet's head too lovingly might leave the give-away cheek paint which the galleries would be quick to catch. Romeo then, with an ultra-poetical and graceful swing of the right arm, and with the defense of a professional aesthete, picks up, as it were, Juliet's ripe, ruddy lips between the thumb and second finger of the right hand. The

first finger might be substituted for the second, but it is not considered to be in so refined form. The scheme is to pinch Juliet's pouting lips as Psyche pinched the flowers as she bent over to sip the nectar therein—a classic scene often represented in embroidery work. Then Romeo bends over, and after sundry lip sipping preliminaries, he dips his own mustache crested obicular processes into the succulent depths of the pouting, blooming muscular flower, and holds on there like a trombone player to his wind through that passage in Rienzi where there are 23 bars of slurred whole notes in 4-4 andante time. But just here, another word of caution is pertinent. Juliet may have false teeth, and too strong a pressure may dislodge them. The choking sure to ensue would be likely to scatter the fragments about the stage, ruthlessly fracture the poetry of the occasion, and develop a wild horse laugh from the galleries.

But assuming all this serene, Romeo withdraws, legate, from Juliet's lucious facial environment, as she whispers softly, "What's a kiss anyway, without a mustache in it?" There is a gentle, sensuous and sincere "A-h-h!" from the bald heads in the orchestra chairs, and an "Uhm, yum, yum, yum," from the rubbernecks in the galleries. The osculatory seance may be kept up as long as the morbid sensibilities of the parquet and the ribald risibilities of the galleries call for it. Then the curtain should fall dramatically, if a curtain can do such a thing, to the conventional "low lights and slow music," from the orchestra pit. Talk about cutting a watermelon; why, a watermelon isn't in it!

Roll J. Jessep

Society-Vaudeville.

A Society Vaudeville performance. That sounds good, and that is the way it will be. It is for charity, and one of the most popular young matrons has the affair in charge. About the last of August is the date, and with the talent at hand it will be the real thing. It will probably be by invitation and the tickets will cost enough.

Salt Palace Theatre.

The Yankee Hero, or A Creole's Love, has been playing to good houses at the Salt Palace all week. The popular prices have made a hit with the crowd, and on bicycle nights the theatre is crowded. Smith, a new pianist has been the feature at the vaudeville house. He is a wonder, and has aroused great interest among local musicians, who are talking of a concert with the artist the main attraction to be held during the summer. His work is a splendid feature.

May See the Monument to Beethoven.

World's Fair Grounds, May 31.—The celebrated German sculptor, Max Klingser, is just putting the finishing touches to the statue of the great composer, Beethoven, on which he has been at work fifteen years. Beethoven is represented in white marble, seated on a throne of gilded bronze, decorated with bas reliefs of Adam and Eve, Tantalus, Aphrodite and the crucifixion. A huge, majestic eagle in black marbles poses at the foot of the statue with outspread wings. The impression this elaborate polychrome monument produces is magnificent. It is to be first exhibited at Vienna on the seventy-fifth anniversary of the death of the great composer. Then, if the efforts of Joseph Brucker, World's Fair Commissioner for Germany, are successful, the statue will be brought to St. Louis for exhibition in 1904, and possibly to find a permanent home in that portion of Forest Park where the Louisiana Purchase Exposition buildings are now rising in noble proportions.

Bookings.

A number of star players come west next season. Some of the past season, and actors of the river are being booked look promising.

A partial list includes: "Dodo," Sis Hopkins, "Bonnie Brier Bush," Robson, Dave Warfield, "Foxy Grandpa," John, "The Burgomaster," Annie, James Neill company, "The Poor Relations," "Lovers' Lane," "The Village Postmaster." The Tivoli Company from San Francisco will be seen in Florida.

Your Fair Play.

There lives a man in the town
Who makes a point of not going down.

A stool-pigeon, a snail, a spy,
Who lies and never tells an eye.

He pokes his nose in business where
It will get smashed, lest he takes care.

A saint from head to toe, forsooth,
The guardian of the city's youth.

He'd best get busy with himself
And hush him more—gottem self.

The Spotted in the town, the dross;
Who carries tubalade to your boss.

Society Palace.

It is no wonder that the bicycle races at the Salt Palace are so popular. The best talent in the entire west has been secured. The price of admission is reduced to 25 cents, which is an item with the majority. All reserved seats have been cushioned free of charge. Races Tuesday and Friday evenings at 8 p. m.

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